/12 cont./

(not exempt from flattery), an innate sense of justice before the faults of another whom he judges inexorably, or before his own which he deplores with hasty repentance; a tenderness, superficial to be sure, but quick to bubble over in candid expressions. Together with this he has a delicate feeling of brotherhood, which leads him to share spontaneously with his neighbors his food and his provisions (but not real or personal property). In a word, all that mixture, so full of contrasts, of the qualities and defects of the child: this is the Indian."

342 181 29. I would not have dared to say so much as: "The Indian is nature," but I do repeat and comment that the Indian is the faithful mirror of the virgin nature in which he lives; and I also say that the soul of the Indian has its most perfect symbol in his house, or maloca. (This word is Brazilian and is the equivalent of bohío, or rustic house.)

342 The maloca is a microcosm: circular at its base, made of sticks and mud (bahareque), with its opening toward the east, it stands upon any hill or rise, as though it were an observatory; conical in its roof of straw or palm, it seems to stick up like a lightning rod to receive all the vibrations of the cosmos which surrounds and envelops it. Inside the maloca [415] is full of budares /baking pans/ brought from the hills for [252] toasting cassava, ollas of clay dug from the lake bottoms for [262] cooking the highly seasoned kumachi or refreshing kachiri, and all the vegetable kingdom from roots and stalks to fruits and [231] leaves, transported in their guayares. Add to all this the animal kingdom, birds, deer, etc., domesticated by the tenderness of the woman and made pleasant by the morning dawn or the evening twilight, and the maloca will appear to your eyes like some new Noah's Ark, floating in the middle of creation, like a rustic temple of nature herself. /13/

131 155 In this same fashion the Indian lives as though inebriated, dominated and absorbed by nature; when he returns each evening to his maloca with mapire full of fish, with his

P /56 cont./

261 Those who have observed the poor means of sustenance of
262 the Indians after long days' journeys, sometimes carrying heavy loads on their backs, that is to say, a frugal piece of cassava and a seasoning of ají in powder or broth, can tell me if any-
P where can be found such abstinent men.

261 But, to look at the other side of the coin, you would have to see the quantity of drink that they are capable of consuming or the food that they dare to ingest when good luck in fishing or hunting furnishes them with good daily allowances.

G 56. Concerning this matter I have no scruples about copy-
114 ing what the authors of the Geographia Universal /Universal
261 Geography/ (Barcelona, 1917, ed. Montaner) say about the
251 Guiana Indians, quoting J. Rodway: "Usually, the Indians'
433 provisions are limited; their farming is limited by the fact that the /27/ woman has to do the work. A bad season, a flood, for example, reduces him to almost nothing, and the [illegible]er becomes master of the tribe....Even when there is a good harvest, provisions are sometimes wasted in deplorable orgies and merrymaking. This is the great blot on the character of the Indian."

ovs 57. But let us remember, in exoneration of the Indians, that this bad custom of yielding to gluttony of those who are normally hungry or who are hungrily penniless was already attributed by Cervantes to poor students when he wrote of them: "and that gorging with so much gusto when fortune regaled them with some banquet." And our folk proverbs contain these two quite significant sayings: "Let Martha die and may she die stuffed" and "The poor man's proverb: better to burst than
P have any left over."

251 Let us remember also that they are incited to this gluttony
261 in part by the condition of tropical fruits, which do not keep.
[262] Of the fruits cultivated by the Indians almost the only one that
● [252] can be kept indefinitely is cassava, pan de yuca, in the form of a cake, or better, in the form of mañoca or toasted flour. Expressions like "to make hay while the sun shines" and the

/49 cont./

789 To this category belong among the Pemón Indians the practice
[754] of injuring an enemy by charming his tracks; carrying water in
the mouth when planting cane and invoking the poppy so that
[513] sleep will come to children; hunters making remedies with
[224] leaves similar to the ears of some animal or other so that the
[252] animal may come out to meet them; women pouring honey
into cuts on their jaws so that the chewed kachirí may turn out
[755] sweet for them; believing that eating eggs will bring out boils;
[787] believing that tripping over a stone on the path is a presage
that we shall meet a traveler who is coming in the opposite
[787] direction; interpreting dreams always through similarities, e.g.
moriche seeds guáimaro, red kachirí for blood, the piache's
song for sickness; and a thousand more which we shall not list
for the sake of brevity. About this same matter, Cecil Dampier
wrote: "The savage does not pray to God to send him sun or
rain: he dances a dance to the sun or he croaks like a frog...,
following an association of ideas."

Y. A. Bouyssonie observed that "red ocher makes one think of blood, the condition of life, and therefore is considered to be a sort of medium for conjuring death and for facilitating posthumous existence."

789 The same can be said of the use of annatto or achiote among these Indians against the oradán, maurí, and amariauk.

108. The second principle gives rise to the magical practices which are called contagious and also sympathetic. To
855 this type belong, among the Pemón Indians, the group of prac-
846 tices related to the couvade and the asarakpué, that is, having
789 to do with the birth of children and the death of our relatives. The practices and abstentions with reference to the couvade, which begin from the time of the pairing of the progenitors and continue in minuendo until the children are two or three years old, affect not only the father -- as is generally said in ethnographic treatises, but also the mother, and it is based on the belief that tiredness, sickness, /50/ malevolent influences, etc., of either of the progenitors affect -- and in a higher

Hunting
/82 cont./
224 and fishing equipment: bow and arrows, blowgun and quiver,
226 traps and nets, harpoon and hook. Poisons for the same: curare
278 and several kinds of Verbascum. Culinary equipment: grater,
415 manioc strainer, a fine sieve, baking pan, small mats, ollas,
large wide-mouthed jars for catching rain, and mixing bowls.
342 Ranchos or temporary dwellings and houses of fixed location:
the former rectangular and the latter circular with conical
291 roofs. Items of clothing and adornment: loincloths, feminine
301 guayucos, moriche /palm/ sandals, wrist and ankle rings,
513 garters, foliage coverings /pampanillas/, halos, necklaces and
482 earrings; hammocks, bags, and straps for carrying children.
854 Their household items: small benches, pothooks, camazas
352 /large gourd dishes/, awls, guayares, and an infinity of baskets.
412 Their instruments of navigation: paddle and pole, balsas and
415 canoes made from tree trunks or with their bark /concha/ only.
501 Their textiles: with the spindle, fibers twisted upon the thigh,
283 other braided fibers and small weavings done on rudimentary
286 looms. Their musical instruments: timbrels, whistles /pipes/,
534 flutes, war trumpets /botutos/, and drums. Their agricultural
241 cultivations: yucca, plantains, maize, cane, ají, auyama
/gourd plant/, cotton, tobacco, and various sorts of tubers.
252 The preparation of foodstuffs: boiled and roasted food, cassava
262 and mañoco /maize flour/ ground in a mortar, guarapos /sugar-
273 cane juice/ and purées, fermented and nonfermented. Etc., etc.

177 179. It should be made clear that these Indians for many
439 generations have, through other neighboring intermediary tribes,
[441] been obtaining some instruments of our European civilization:
[412] knives, machetes, chícoras, axes, fishhooks, firearms, files,
[301] mirrors, glass beads, cloth for loincloths /guayucos/. But
[291] they still remember a time when they used to make their loin-
287 cloths and straps for carrying children from the bark of special
314 trees; when they made their fishhooks with thorns from plants
411 or barbs from fish; when they made their arrows with tips of
412 bone, wood, or a special cane; when they used dextrales (stone

*192 *197 415

The vowels are, so to speak, separated by a silent r. But the word is reduced to two syllables in one Taurepán variant and also in Oyana ini. Trio eni and Kaliña yene (all from de Goeje).

● [252] 133. Cassava. Casave (the prepared bread) — eke.

134. Stone for roasting casave — puitari. Taurepán, putari. This Carib root is the origin of the colloquial Venezuelan word "budare."

[412] 135. *Grater for casave — samaːri. Taurepán, sumaːri.

136. *Hollow log for holding grated casave — moru. Taurepán, muru.

137. *Hollow log for making kachiri — wateːa. Taurepán, kanwa, kuriyara. The Kamarakoto word is probably the same as (Venezuelan) Spanish batea, also applied to a gold-pan (see below). The Taurepán words are the same as those applied to a dugout canoe, which is their primary meaning.

000 For plants and animals eaten see the respective lists and for other utensils see basketry, etc.

*192 285 [128] c. Basketry. The words under this heading are only listed without definition. The objects to which they apply are more fully described in the later section on basketry. The complex and somewhat different Taurepán basket nomenclature is also given in that section.

138.	œapa	146.	akaiˀ
139.	pangaiˀ	147.	koataiˀ
140.	tangõiˀ	148.	wapa
141.	matuːtu	149.	ɛno-saramba
142.	o, olori	150.	sokoˀ
143.	waricha	151.	kumara-katsaˀ
144.	warakapi	152.	wakawaˀ
145.	amaːtu	153.	(t)siya-potapə

(muroiˀ, No. 104. tsimuiˀ, No. 99, and mõi-yɛ, No. 98, are also basketry).

*192 *197 285 Most of these words resemble fairly typical and common Carib roots but given the enormous variety of baskets made by these tribes it is not surprising that no two apply all these words in exactly the same way and that each tribe has some words not used by its neighbors. Thus in Taurepán waikarapə, a word not used in Kamarakoto, includes a considerable variety of baskets most of which the Kamarakotos would separate as waricha or wapa, words which my Taurepán informants did not know.[49] The Taurepánes apply the similar word warœːkmpa to one type of waikarapə, and the Kamarakotos have a third similar word, warakapi, which denotes a type of basket unknown to my Taurepan

[49] [see footnote on p. 311, category 11b – Analyst]

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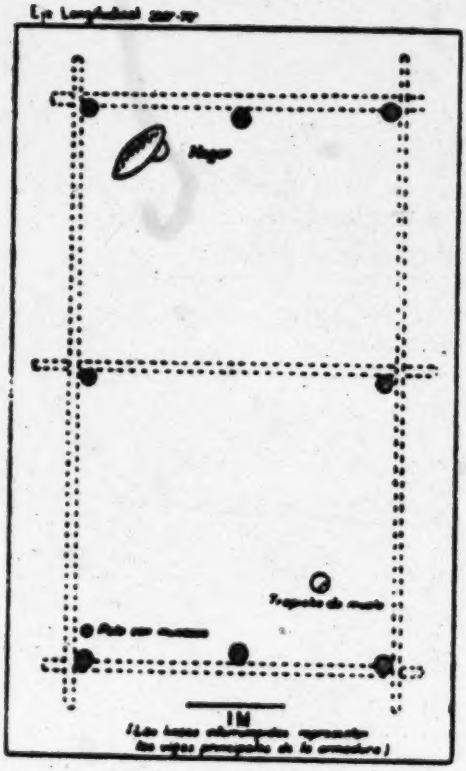

Fig. 2 — Kamarakoto Work Shelter. Building G at Uruyén (see Map, Fig. 11), a wata-imedapun. Ground plan, showing the eight uprights and (in broken lines) the frame beams. The fixtures include a fire hole, dug in the ground, a cane press, and a forked upright for a casave press.

354 252

342 Both these types of structures serve the same purpose. They are the homes, properly speaking, where the household goods are stored, where most of the meals are prepared and eaten, and where the family sleeps.

343 Near the dwelling there is usually built a simple quadrangular structure with open sides and a ridged roof. This serves as a sort of work room. It

almost invariably contains the cane press and frequently also serves for the preparation of casave and for cooking, although both these may also be done in the dwelling. Frequently hammocks are hung here for resting on hot days or for visitors,[105] although the family sleeps in the closed dwelling. It is often assumed that structures of this sort are essentially non-Carib simply because they are square, but this conclusion seems to me also to be ill-supported, if not absolutely false. A square dwelling is not typically Carib, but a square shelter is. The simplest type of shelter thrown up quickly against sun or rain, by hunters, for instance, is invariably square and the square work-house is simply a more permanent form of such a shelter. In any event, such work-houses are typically Kamarakoto now and are made by other tribes with still less European influence. These structures are called wata, or, if the absence of walls needs to be specified, wata-imedapun.

The Kamarakotos also build rectangular houses with walls, wata-timeakɛn, and these really are, I believe, a recent development showing some non-Carib influence. Even the name ordinarily applied to them, kalabozo, = "calabozo," is foreign. They have one door and are almost hermetically sealed with mud, including a horizontal mud ceiling below the ridged roof (see Figure 10). Unless needed to accommodate visitors, they are used only in the rainy season when insects are very bad, when the family retires to the structure at night and seals itself in, emerging almost asphyxiated the next day, a custom that doubtless contributes to the prevalence of respiratory diseases.

Construction and Materials.

The framework of any building is made of unsquared timbers of any size. Any sort of strong wood is used for this, "purguo," purwei-dyɛ being preferred for the heavier beams. Uprights are sunk in holes in the ground and the rest of the frame is fastened together and to these by lashing with lianas. Occasionally a fork is used or a notch cut, but usually the poles are round and simple. Details of typical construction of this sort are shown in the accompanying illustrations of a wata-imedapun, work-house, (Figs. 2-5),[2] and of a parapan, dwelling, (Figs. 6-8).[2]

Roofs are heavily thatched with palm leaves, kunwada-yarɛ, Oenocarpus leaves, being preferred, maripada-yarɛ, Maximiliana leaves, also common, and gwaiyarɛ, Mauritia leaves, occasionally used.[106] The walls are often thatched also, usually with maripada-yarɛ. The walls of a "calabozo" are always and those of a parapan are occasionally made of withes and mud, a type of construction common in Venezuela and called "bahareque" in colloquial Venezuelan Spanish, (the Kamarakotos call it simply non, "mud"). This type of construction is probably less common or typical among Caribs than is wall thatching, but it occurs, and has long occurred, among virtually all the tribes

105, 106 [see footnotes on p. 319, category 116 – Analyst]
[see pp. 115, 117, 118, 119a, in category 116 – Analyst]
[see pp. 121a, 121b, 122, in category 116; note that Fig. 6 is on p. 122 – Analyst]

226 far the poison has progressed. As soon as the muddy water reaches them, the men begin beating the bundles of poison-vine on rocks, dipping them in the water from time to time, so that the juice runs into the stream, which it turns slightly milky. The women and small boys stand below and follow the poison down the stream, scooping out the fish with nets (iruʼ) or with their hands. When the men can be spared from the beating, they join the women and gather fish also to some extent, but more as an amusement, sometimes quite unnec-
[462] essarily shooting them with arrows. As a task, the gathering is assigned to the women. New doses of poison may be beaten into the water at lower points, especially in the larger pools, if needed.

The effect of the poison becomes attenuated quickly, even a large quantity of strong poison having little or no effect a kilometer below the point where fishing is started. A few fish are killed outright, but most of them are only incapacitated, swimming in circles and belly-up, and if they are not gathered those less heavily poisoned seem to recover after a time. The poison has abso-
[271] lutely no effect on humans. The Indians wade and swim in heavily poisoned water and even drink it.[120] Our own water supply was poisoned while we were in camp and no one felt the slightest ill effect.

226 185 The practice of poisoning fish has been bitterly attacked as shockingly wasteful and as exterminating the fish. My impression is that it is not wasteful and does not lead to extermination. Indeed the latter charge is absurd when one considers that the Indians have been poisoning these streams for centuries, perhaps for thousands of years, and that fish are still abundant in them. The poison does not, as has been supposed, sterilize the stream and the short section over which all the fish are removed at any one fishing is quickly repopulated from above and below. It is true that large fish have become uncommon here, partly because the larger and rarer fish are killed off not with poison but with arrows and hooks, and partly because constant fishing prevents any individual's reaching a considerable age although it does give ample time for breeding. As for wastefulness, it must be a rare fish, indeed, that is poisoned but not gathered and eaten. Even the tiniest fish are carefully saved. Those that are lightly poisoned and escape by swimming do not appear to be permanently harmed.

226 [527] A fish-poisoning is also a great social occasion and the stream rings with laughter and chatter — a happy event that leaves no headache as do other Indian social occasions.

[252] [262] [251] Many of the fish gathered are immediately stewed and eaten. Any surplus is sun-dried and saved for the future.

Food Preparation.

252 The Kamarakotos cook all the food that we would ordinarily cook. They do not eat raw meat, fish, or vegetables and very little is eaten raw except

120 [see footnote on p. 32 category 116 - Analyst]

[text continues on p. 137]

252 fruit, which is a minor part of the diet. The only important raw food is ba-
[262] nanas, and these are frequently cooked or may be crushed into a paste which is eaten with casave.

372 Fire is made with flint and steel (Fig. 23). A few related tribes (notably
[17] the Makuchis) make fire, or did until recently, with a wooden drill whirled between the palms of the hands. I did not meet any Kamarakoto who could do this, or who even knew that it was possible. Like machetes or steel arrow points, flint and steel are now so old in the tribe that they believe them to be entirely
[317] native. The "flint," kakon, is usually a piece of jasper (or jasperized sandstone), which is abundant in this region, and the steel, kulū-kulū (literally "file"), is a small file. The tinder, wato-dapon, is a twist of cotton wrapped with string and carried in a piece of bamboo. Fire can be produced with this apparatus almost as quickly as with a phosphorus match. It is of use principally when traveling, since the fire at a settlement seldom goes out altogether. Small sticks are used for fuel. The same word, apoi, is applied to fire and to firewood, while the more usual Carib word for "fire," wato, is applied only to the apparatus, flint, steel, and tinder, for making a fire.

252 Fires may simply be built on the ground without any hearth, especially
354 for roasting. Fires for baking casave and similar purposes commonly are also on the surface of the ground surrounded by stones, usually three, of equal height to hold a pot or puitari. Fires for making stews are more often built in a simple but characteristic hearth, apoiʔ piapoʔ. This is merely an excavation in the ground, the main fire-hole lenticular or canoe-shaped, with a recess on each side of the middle so that a round-bottomed pot sits here securely.

252 Cooking is usually done in the dwelling, where several fires may be kept going simultaneously, but in fair weather much of it is done in the work-shelter or outdoors near the dwelling and work-house.

[262] Casave, the most important single food, is prepared in essentially the
[17] same way everywhere in South America so that the process need not be described in detail. The roots, kōsɨ, are first scraped with a knife and then
252 4/2 grated into a hollowed log, moru (Fig. 24). The grater, samaːri, is not made
[439] by the Kamarakotos but traded from the pabanaton (Maquiritares and allied Indians). All the necessary materials are available to the Kamarakotos, but the manufacture is very tedious and they prefer not to bother with it. Koch-
[114] Grünberg has described and illustrated this manufacture among the Yekuanás, a Maquiritare tribe (1923, Vol. III, pp. 347-349 and Plate 61), and the complete agreement between the graters that he describes and illustrates and those used by the Kamarakotos confirms the statements as to their Maquiritare origin. In brief, the grater is a flat board on one side of which innumerable sharp stones or bits of steel (from knives, fish hooks, etc.) are set in holes and fixed with gum.

252 The grated mass is then placed in a press, called "sebucán" in Venezue-
288 lan Spanish and tangōlʔ in Kamarakoto (Fig. 25). This is a long cylindrical

[text continues on p. 138]

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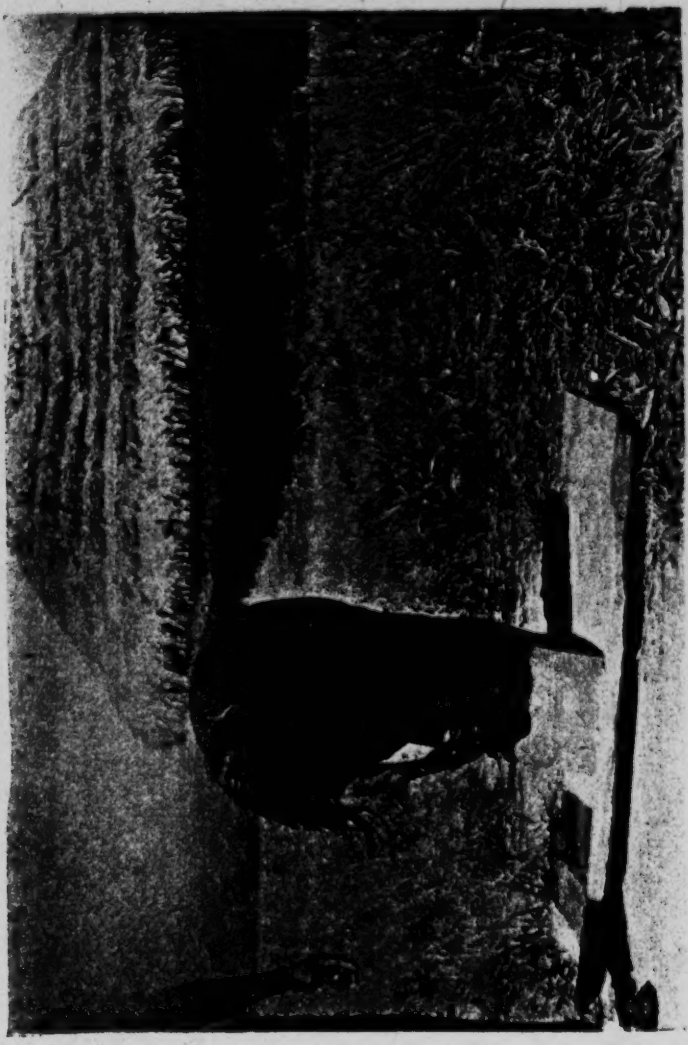

Fig. 24 — Grating Cassave.
Kamarakoto woman at Uruyén grating the Manihot root on a grater, samairi, into a trough (moru).

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●252
S16
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Fig. 25 — Pressing Casave.

Typical use of the Arekuna casave-press, tangoi' (Venezuelan Spanish "sebucán"). This woman is Taurepán, but the press and its use are identical among the Kamarakotos.

basket (see "Textiles"), woven so as to be extensible, closed at one end and open at the other. Each end has a strong basketwork loop. The tangõi' is filled and the loop at the open (upper) end hung over a protruding beam — such beams are specially provided in the dwelling, workhouse, or both. A pole is then passed through the lower loop and one end tied to an upright post. The preparer (always a woman) then sits on the other end, thus extending the tangõi' and causing it to squeeze the grated casave. The liquid runs out the bottom and is saved.

The nearly dry meal is then sifted through a rectangular basketwork sieve, pangai' (see "Textiles") and is forthwith patted into a thin layer on a large flat stove, puitari, under which a fire is built. The resulting large, thin, circular cake is the casave bread, or casave properly speaking, eke. It is somewhat soft when fresh, but may be dried for conservation and then becomes very hard. To the unaccustomed palate it tastes like a fairly good grade of sawdust, but those who eat it regularly maintain that it has a distinct and agreeable flavor. It is the principal food of the Kamarakotos.

Some of the more southern tribes roast the sifted meal and so preserve it without baking it into loaves or sheets, but the Kamarakotos do not do this.

Among other dishes, first place must be given to a sort of soup or thin stew, kumasa, the so-called "pepper-pot" of travelers, universal among Caribs. This is cooked in an earthenware pot over a firehole. There are innumerable varieties of this dish, which consists of water and peppers, with anything else that happens to be at hand, bits of meat or fish, bones, casave meal, bananas or plantains, etc.

Casave juice, kumachi, is added to this or to any boiled dish as a sort of condiment.[121] Varieties in which any ingredient, other than pepper, predominates may be specially named, e.g. kuratano-kumasa, "plantain soup or stew," just as we name soups. Vegetables, particularly roots like the varieties of Dioscorea, are often boiled whole or in large pieces instead of being mashed into a kumasa. This dish is called putosa, e.g. napuei-putosa, boiled mapueyes. The root vegetables and plantains are also roasted in hot ashes, pusa, e.g. piricha-pusa, roasted yams.

Aside from its use, principally as scraps and bones, in kumasa, meat may be boiled, woto-erindasa, or roasted on a sort of tripod over the fire, woto-kambwõ.

There is no local source of salt and long periods may pass without any being used, but the Kamarakotos are eager for it and have long traded for it through neighboring tribes. Even when available it is used sparingly and the Indians found most of our food so salty as to be inedible. Much of their food is so peppery as to be inedible to us, and the extensive use of peppers doubtless counteracts the flatness of unsalted food. Their root vegetables doubtless naturally contain enough salts to sustain life.

121 [see footnote on p. 321, category 11b – Analyst]

252 Maize, very unimportant to these Indians, is usually grated while still [177] green and made into soup. The Kamarakotos are familiar with the Arawak style of corn preparation, now universal in Venezuela, by hulling it in a mortar, soaking, grinding, and baking in cakes, and they say that they occasionally do this. We did not, however, see any combread or any mortars for hulling corn and I am sure that this is a rarely used and essentially non-Kamarakoto process, borrowed from Arawak neighbors or from the Venezuelans (who had it from the Arawaks).

272 Sugar cane is commonly peeled and chewed and sucked raw, but the 278 juice is also squeezed out and drunk alone or with water, or added to the mash 171 for making alcoholic drinks. It is not boiled down and sugar is not made.[122] 263 The press used occurs, with some variations, among many of the Orinoco, 407 Amazon, and Guiana tribes. Like sugar cane, it is doubtless post-Columbian, 171 especially as it serves for nothing else and could not be used to prepare any pre-Columbian native food, but it is widely diffused and shows some distinctive local variation. It consists of an upright post one side of which is cut away excepting for a projecting step or shelf, with a hole through the post above this. The cane is set on this step, a pole passed through the hole, and pressure on the pole crushes the cane. The juice is led to a point at the lower end of the projection whence it drips into a vessel. See Fig. 26.

[176] Nordenskiöld (1930) has shown that such cane presses are widespread in northern South America and he has argued rather conclusively that they represent a true Indian invention made in post-Columbian times to deal with an introduced plant. The alternative view that the press was introduced by the Negroes [177] is largely disproven by the fact that no such apparatus exists in Africa, as Nordenskiöld points out, and also by its typically Indian distribution, use among Negroes only by those who have had every opportunity to learn it from Indians, especially Caribs, and use by many Indians who could hardly have received it from Negroes.

177 The fact that foreign types of presses did not spread with the foreign 407 plant for which they are needed can be ascribed to difficulties of material and [401] technique. A wheel mill could successfully be made without iron, but this would be difficult, and the wheel principle is so foreign to the Indians that they seem quite unable to cope with it.[123]

Intoxicants and Narcotics.

273 Distilled liquors and fruit wines are unknown, but fermented starchy drinks are prepared in some variety and great abundance. The essential of all these is that some very starchy food, especially casave but also the various kinds of Dioscorea and maize, are grated mixed with water, and fermented. These may be varied by intermediate processes, strengthened by the addition of cane juice.

122, 123 [see footnotes on p. 321, category 116 - Analyst]

precisely tools, steel needles should perhaps be added to this list. Hammers and saws were unknown before our visit. Nails were unknown in their ordinary use but most women had one which they used for a sort of crocheting (see "Textiles"). There are also a few recently acquired steel picks used in mining.

No strictly native tools are now in use, if one excepts the casual use of wooden clubs and sharpened sticks. The essential steel tools were introduced by trading far in advance of white penetration in this region and are now old in the tribe, to the point that all memory of analogous native tools is lost. The working of stone is an unknown art now, and judging from Brazilian tribes less well equipped with steel, as well as from the few archaeological remains known from Venezuelan Guayana, the use of stone was never highly developed. Pre-Columbian implements were apparently mostly of wood and bone, supplemented by stone axes,[125] and a more extensive use of fire than at present.

Cooking.

The principal objects necessary to prepare casave have been mentioned under "Food Preparation." They are the grater, press, trough, sieve, and puitari. Most households have two troughs, a relatively simple one, called moru, for casave meal, and the more finished watea for making kachiri. Both are hollowed sections of logs. For the moru the log is split in half and one section simply hollowed. For the watea the log is unsplit but a deep excavation is made in one side and the ends are carved so as to leave stout projecting handles (see Fig. 27). Favorite woods for these troughs are waidawan-yɛ and kopei-yɛ[1] (see "Vocabulary").[1] While the kachiri is maturing, the watea is usually covered with a slab of bark.

Several of the baskets, listed together below, are used in the preparation and serving of food.

The primitive and still the common cooking vessel is a clay pot, o.ina. These are very simple and without any decoration, painted or molded, unless an occasional series of three or four nubbins on the outside below the rim can be so designated.[126] Only two basic patterns were seen, with considerable variations in size and proportions. The commoner type is wider than deep, with a flaring rim below which is a constricted neck, followed by the greatest diameter at about the middle of the depth. Below this, the pot is nearly conical but the bottom has a small flat or slightly concave surface. It will thus stand alone although unstable. The other pattern, which is rare, is deeper than wide, essentially ovoid with the lower end of smaller radius and the upper, big, end with an unflaring collar around the mouth (Fig. 28).

Although so simple, these pots are well made, smooth and almost as perfectly circular as if turned on a wheel (which, of course, is unknown). They are made by hand, the base modeled from a lump of clay and the sides then

125, 126 [see footnotes on p. 321, category 116 - Analyst]
1 [see vocabulary on p. 69, category 116 - Analyst]

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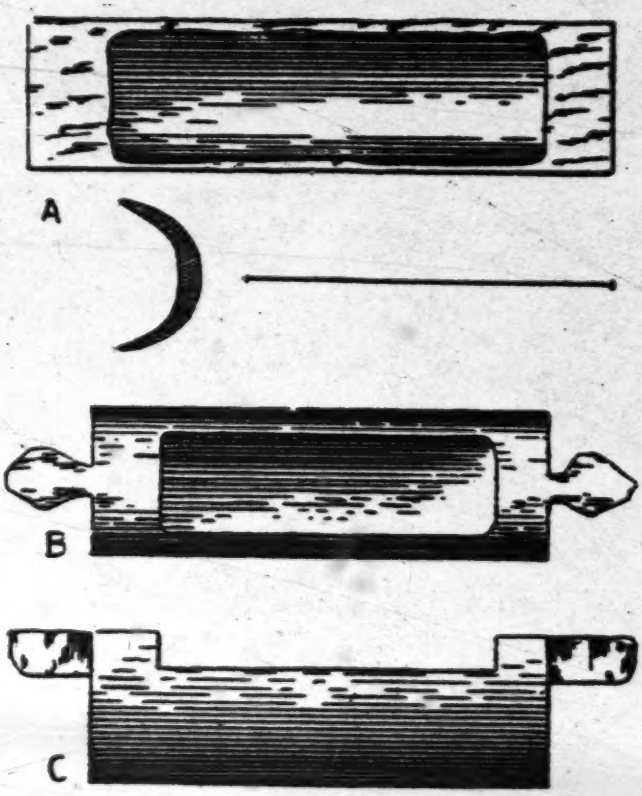

Fig. 27 — Kamarakoto Troughs.
A, trough used for grated casave, mom, seen from above and in cross section. B, trough used for making kachiri, watea, seen from above and from the side.

323 gradually built up. Then clay for the sides is applied from a thick roll, but it would be incorrect to call this coiled ware. The roll is merely a convenient way of adding bits of clay; from it the clay is smoothed into the vessel and the roll is not really applied as a coil. After modeling, the pots are thoroughly sun-dried and then baked on an ordinary open wood fire. They immediately become and remain black.

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Pots, made only by women, are not manufactured everywhere in this region since they require a combination of local talent and local supply of suitable

*285 wadapi as in the best matuɨtu, with a small spirally wound wadapi loop on each side of the rim to which a carrying cord can be attached.

The amaɨtu (Figs. 62, 63) is with some reason the most prized of all baskets. It is made in all sizes from small ones that can rest on the palm of one hand and are the native "jewel cases" to big ones nearly half a meter in length that are the native "wardrobes," "coffers," or "satchels." It is almost always composed of two essentially similar and separate baskets, one slightly larger and slipping over the other as a cover. Each of these, in turn, is really two baskets, one permanently fixed inside the other as a lining. Finally a layer of flat leaves is frequently, but not always, placed between these two as an interlining. When thus prepared, such a basket is waterproof.[156]

The base of the outer layer (of course either of the basket, proper, or of its cover) is made like that of a soko' or wapa except that it has a row of hourglasses in the center and is elongate, not square. The sides are of pictorial twill like those of a wapa, generally on a grander scale. The lining is more simply and weakly woven in a plain, half-open checked pattern (see Fig. 63). The lining is simply cut off at the rim and the outer fabric is finished more or less as in the soko' but with the turned-over strands not woven back far enough to show after the split reed edging re-enforcement is applied.

[171] Baskets of similar form and use are made all over this culture area, varying in technique from crude one-ply checked or wicker work to two- (or with the leaves three-) ply baskets of the finest sort, such as the Kamarakotos make and use. Here again it is seen that the type made by these Indians is that most advanced technically and esthetically.

*285 ● 252 171 Turning to special purpose objects that are made of basketry but cannot properly be called baskets, the casave press is perhaps the most essential. These are, necessarily, universal among the casave-eating Indians, and also in civilized communities where casave is prepared, so that they are already very familiar and no lengthy description is needed. A few tribes still use relatively primitive presses, but the Kamarakotos and all their allies and neighbors have the most advanced (now, indeed, nearly ubiquitous) type, called "sebucán" in Venezuela and "matapi" in British Guiana. It only needs to be added that the form of the Kamarakoto sebucán, tangõi' (Fig. 64), is that of Roth's (1929) "Taruma and Waiwai" type, that is without shoulder or hip girdle, but without the special Waiwai weave, the neck being of one-over-two twill and the body of two-over-three twill, plaits similar to those in the Arawak type which, however, differs markedly in details of form.

*285 482 The woman's back-pack or knapsack[157] is called akai' (Fig. 65 B) if the bottom is of openwork and koatai' (Figs. 65 A, 66) if it is closework, a distinction that has no bearing on either form or function of the back-pack as a whole but is apparently considered essential by the makers. The basketwork consists of a flat, elongate, rectangular bottom or back piece surrounded on the two

156, 157 [see footnotes on pp. 325-26, category 116 - Analyst]

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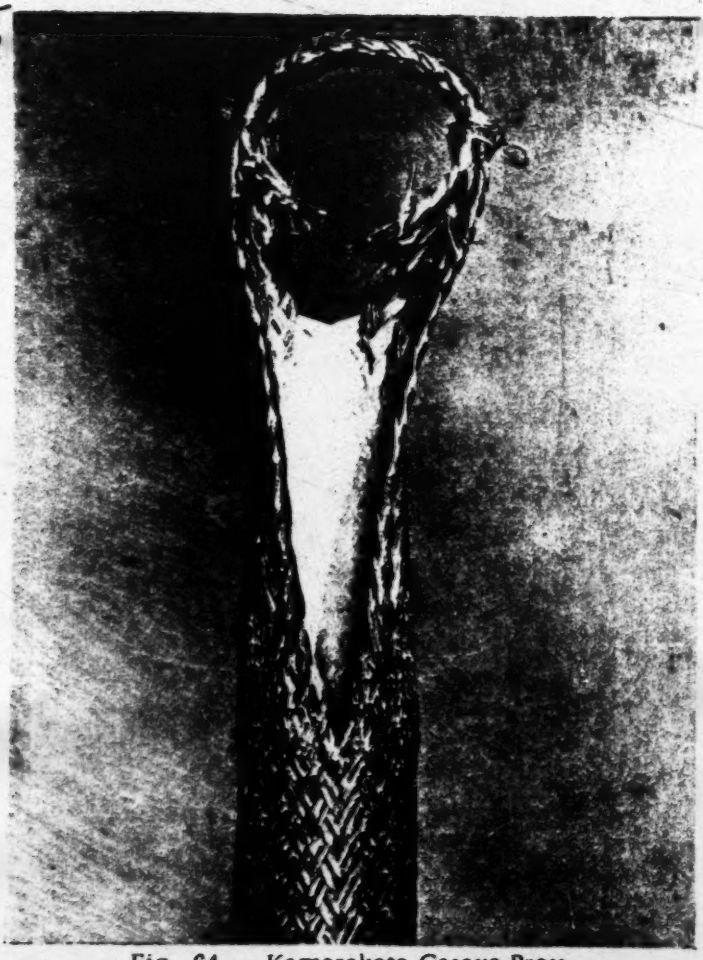

Fig. 64 — Kamarakoto Casave Press.
The upper end of a tangöi', showing typical Arekuna form of neck and mouth, neck of one-over-two twill, without shoulder girdle, and body of two-over-three twill.

226 824 114 them would be useful and interesting. Even Roth's excellent summary leaves innumerable doubtful points.

226 271 120. The supposed danger from poisoned water in this part of South America is thus a figment of the imagination, even more absurd than the danger of attack with blowguns.

252 263 121. It is almost universally stated that this juice is a deadly poison and that the purpose of squeezing it out is to remove the poison from the grated casave. These statements are misleading. The poison would surely lose its force when the flour was cooked in any case so the pressing is not to remove the poison but merely to obtain a drier flour from which bread can be made. The "deadly poisonous" juice is consumed in enormous amounts by the Indians with no ill effects and is their favorite and most common condiment, rivaled only by peppers. It is always boiled down first, however, and this doubtless destroys any poisonous qualities, whatever they may be.

263 177 122. One or two of the more sophisticated Indians who have seen the crude Venezuelan sugar-loaves, papelón, have attempted to imitate them, but this sporadic effort has, as yet, no significance.

177 401 407 123. An amusing instance is provided by a Taurepán who attempted to devise an imitation of the roll-mill introduced by the missionaries at Santa Elena. He showed us his "invention" with glowing pride, but ruefully confessed that it would not work, as could have been told beforehand by anyone who had grasped the mechanical principles involved.

276 123 124 124. During our stay native habits were disrupted in this respect by the fact that a large stock of cigarettes was used for presents and wages, but I have the impression that smoking, however extensive, is not very intensive, that no one smokes constantly or to excess.

412 125. Which axes, however, may have been used more for such purposes as digging than for cutting.

323 531 415 126. When I asked whether pots are ever painted, it was patiently explained that to do so would be ridiculous since the design would be hidden by soot the first time the pot was used. Pots are used only for cooking, calabashes and baskets being used for all the other purposes for which some Indians use pottery.

*285 thread netting. The knotting in Kamarakoto nets can be considered as a variety of lace coil work, and Roth reports from the Uaupes River a completely typical example of lace coil in a fish net. In the examples studied by Kissell the lace coil serves some of the functions of basketry and is strongly associated with true basketry coiling, but in South America the same technique is used in a way unlike basketry and among Indians to whom coiled basketry is entirely unknown — strong arguments against classing it even secondarily as a basketry technique, at least in this context. It is true, as Roth points out, that his locked basketry weave is closely allied to the thread textile made by lace coiling (he does not use this name). It is barely possible that this uncommon type of basketry may have been derived from a thread textile technique, unlike almost all other basketry which arose from plain plaiting, but even were this proven it would hardly justify anyone in considering the lace coil thread-textile to be woven by a basketry technique, or as being in any way related to true coiled basketry.

[286] 150. Note also the use of an advanced plaiting technique for thread-textiles.

151. Roth calls this the weft, but it is obviously the passive element and I follow good precedent in calling the passive element the warp, regardless of its direction.

101 171 152. Thus Wissler's summary of the southeastern culture area (1938) suggests probable West Indian and South American influence in methods of starchy root preparation, use of fish poisons, some details of house construction, use of blowguns, etc.

*285 114 227 153. Roth places here fish traps like those of the Kamarakotos, but they do not seem to me to be baskets in a strict sense.

*285 ● 252 154. The Warraus and some other distant tribes use them (with a different edging) for sifting moriche ("ite") flour, but Kamarakotos do not make this flour and do not use ocapa for sifting.

*285 171 155. Roth describes a similar edging technique which he says is used by the Arawak and Warrau on sieves for trade, not for their own use. The Kamarakotos make it for their own use, and in fact I did not observe that they were acquainted with any simpler technique for this purpose.

156. It is not true that these, or as far as I know any South American Indians, weave baskets so tight that they are waterproof without a leaf lining or an outer coating of gum or wax. Such a result can hardly be achieved except